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cramped and his work all smells of the graving tool. The reason is that he was not a painter at all, and certainly a goldsmith, at least in his early training. The burin was the particular tool of the goldsmiths, who from time immemorial had used it in decorating and engraving patterns upon their fine metalwork. They were not draughtsmen as painters were but ornamentists or decorators of small surfaces, with completely different problems, among which was prominent the necessity or popular demand that the work be tidy, full of minute detail, and, in a word, what the Germans call "glaenzend." The man who works on a small surface that has to be held in the hand to be seen and examined, as the goldsmith does, rarely or never is called upon to think of "big" design, and draughtsmanship in the painter's sense of the word is almost never demanded of him. If these things are borne in mind it immediately is obvious why E. S. should have had such an enormous influence in the North and upon the subsequent history of engraving—for where the Italian engravers were painters or attached to painters' studios the early northern engravers came out of the goldsmiths' shops, as did even Dürer, and thus naturally followed the simpler path laid down for them by one of their own kind.

Who he was, his name, or his place of origin or work, are unknown to us, although it seems probable that he worked in northeastern Switzerland or in the southern Rhine country.

Among the prints by him now on exhibition especial attention may be called to the Emperor and the Sibyl (L. 192), one of the earliest of his works and one historically of extreme importance, the beautiful design for a paten (L. 149), reproduced on page 263 of this number of the BULLETIN, which is not impossibly the most copied of all fifteenth-century engravings, the early Visitation (L. 17), the Lovers (L. 211), Samson and Delilah (L. 6), Saint George and the Dragon (L. 145), and the Knight and Lady (L. 212)—as interesting and as charming a group of primitive engravings as one could well desire to see.

W. M. I., JR.

THE MUSEUM IN USE

THE continued growth in the educational work carried on both by the Museum and in the Museum is plainly indicated by the increasing demands made upon the Museum lecture hall and classrooms. Typical of this use is the record of a recent Saturday when there met by appointment in these rooms eleven groups as follows: three college extension classes, two from Columbia University and one from Rutgers College; three appointments for members, a lecture in the outline course in the history of painting, a study-hour, and a story-hour for children of members; a class from the Manhattan Evening Trade School; a meeting of the New York Classical Club; two lectures given under the auspices of the School Art League; and one of the Saturday afternoon lectures for the public in the Museum course.

The steadily increasing interest in the study-hours for practical workers conducted by Professor Grace Cornell has been again demonstrated by the attendance at the fall series. The group meeting on Sunday afternoons averaged over a hundred, thus outgrowing Class Room C. At the Friday morning series for salespeople, recently completed, employees from R. H. Macy & Co., Lord & Taylor, James McCreery & Co., Bonwit Teller & Co., and Best & Co. were in attendance. The next general series begins early in March, but four special series have been arranged in response to the request of R. H. Macy & Co. and Abraham & Straus of Brooklyn, to be given at the Museum for their executives, buyers, and assistant buyers. Other requests for special courses this year have been reluctantly denied because Miss Cornell's time is fully occupied.

A series of seven story-hours for crippled children has been arranged by the Museum after consultation with Dr. Adela J. Smith, Assistant Director of Physical Training in the public schools of the City. Some of these children are well enough to attend special schools, others must be taught at their homes. All have to be conveyed to the Museum in automobiles. A contribution of a comparatively small sum for

this purpose by any interested person would bring rich returns in happiness for the children.

The Board of Examiners of the Department of Education has approved the course given by the drawing department of the elementary schools in connection with the Museum as a sixty-hour course in art toward meeting the conditions both of eligibility for licenses in free-hand drawing and of exemption from the academic paper in the examination for license as assistant to principal. This course, conducted by Miss Chandler for the Museum, consists of a talk in the lecture hall on the second Tuesday in each month from October to May and a supplementary gallery talk on the fourth Tuesday in each month to show objects illustrative of the last talk.

Rutgers College offers this year an extension course with college credit, in co-operation with the Museum, with the purpose of giving to New Jersey teachers of

both elementary and high schools an opportunity to study the Museum collections. Teachers of history, English, languages, and home economics are availing themselves of this opportunity. The instruction is given by Professor Crow of Rutgers College and Miss Coseo of the Museum.

New York University, with the co-operation of the Art-in-Trades Club, is giving at the Museum a course on the fundamental principles of art as applied to decoration and furnishing of homes, conducted by Fiske Kimball, professor of art and architecture in the University of Virginia, with the help of special lecturers on the materials of decoration.

The Library of the Museum has reserved books for the use of members of special classes such as those attending the outline course in the history of painting, the Saturday and Sunday gallery talks by Mrs. Carey, and the Rutgers College course.

ACCESSIONS AND NOTES

CLOSE OF THE DUNCAN PHYFE EXHIBITION. As originally planned, the loan exhibition of furniture from the workshop of Duncan Phyfe ended on December 15.

CASHMERE SHAWLS ON EXHIBITION. The laces in Gallery H 19 have been temporarily retired and their places have been taken by an exhibition of Cashmere shawls.

MEMBERSHIP. At a meeting of the Trustees held on November 20, the following persons were elected Sustaining Members: Miss Mercedes de Acosta, Mrs. Margery D. Campbell, Charles L. Carpenter, Mrs. Wade H. Carpenter, William F. Cassin, Mrs. Ethel Clyde, Mrs. William P. Douglas, I. L. Dreeben, Mrs. Stephen A. Powell, Ernest E. Quantrell, Cherubino Raffaelli, Mrs. Albert Rathbone, Alfred M. Rau, Mrs. Louis Reckford, Mrs. Benjamin F. Rice, Mrs. George Richards, John K. Robinson, Jr., Miss Minerva Roffmann, and Frederick Sturges, Jr. Two

hundred and sixty-four persons were elected Annual Members.

FRIENDS OF THE MUSEUM. Permit us to take this opportunity of expressing to the members of the Museum the appreciation of the Trustees for their generous interest and support. In view of this interest may we give a brief history of the progress of our membership?

In the early days, it was found necessary to establish some sort of association to give people an opportunity to identify themselves closely with the Museum plan and its activities. To this end, several classes of membership were formed and an effort was made, and has ever since been continued, to enroll new friends and supporters with the following results:

1870 to 1880	new members added	. . .	796
1880 "	1890 "	" "	. . . 2,572
1890 "	1900 "	" "	. . . 2,608
1900 "	1910 "	" "	. . . 3,088
1910 "	1920 "	" "	. . . 7,563
1920 "	date "	" "	. . . 6,460